San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

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San Francisco, CA

Summer 1982
San Francisco Art Institute

REGISTRATION FORM

Please return this form with the full tuition to the Registrar's Office by May 14, 1982 for enrollment in Session I and by June 11, 1982 for Session II. Space will be reserved for you in the classes you designate. Please make check payable to the San Francisco Art Institute.

Name: Last _____ First _____ Middle _____

Address: Number and Street _____ City _____ State _____ Zip _____ Area/Telephone _____

[ ] Degree: Major (contact Admissions Office)
[ ] Non-Degree

SESSION I June 1 - July 9

1. _____ Course and Instructor

2. _____ Course and Instructor

SESSION II July 12 - August 20

1. _____ Course and Instructor

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COURSES/TUITION	
1	$ 625
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Signature _____ Date _____

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Manuel Neri, *Untitled*, 1977, Charcoal on paper, 35½″ × 35″. *(Courtesy of the artist and John Berggruen Gallery, San Francisco) Photo: SFAI Commercial Photography Class*

Summer 1982
at the
San Francisco Art Institute

Session One: June 1–July 9
Session Two: July 12–August 20

drawing/painting, filmmaking, performance/video,
photography, printmaking, sculpture/ceramic sculpture, humanities.

Design: Bill Anton

Each summer, course offerings, faculty, and extracurricular programs at the San Francisco Art Institute are singular and distinctive.

We feel that Summer 1982 *will prove exceptionally so, as the College draws on artists and scholars of international reputation from various fields and concerns that try the center and tempt the edge—of art, intellect, personal consciousness, and societal action.*

Summer 1982 *both reinforces and diverges from the regular fall and spring semesters at the Art Institute. With its leaner curriculum and more intensive structure, the summer program has been conceived as a college in and of itself. As such, it will provide an opportunity for faculty and students to focus more sharply on current and future issues in the fine arts.*

We invite new and continuing students, as well as Art Institute members and the larger community, to share in this exciting exploration.

George Manupelli
Dean of the College

SESSION ONE: JUNE 1 - JULY 9

DRAWING
Ursula SCHNEIDER

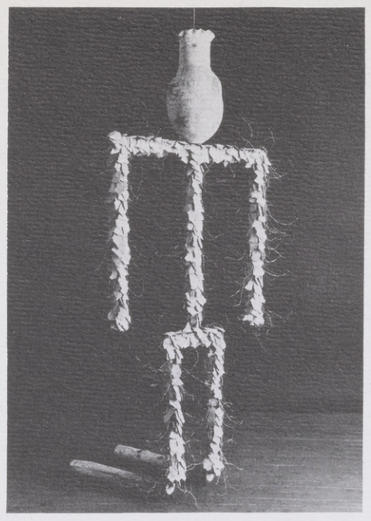
For the first two weeks, work from real-life situations, using charcoal, pencil, and pastel to focus on composition, perspective, rendering, light, and color. During the latter part of the session, attention will shift to drawing from the imagination, using familiar materials. For the final critique, students will be required to finish several studies and one large-scale drawing.

Ursula Schneider earned an MFA degree at SFAI and has been the recipient of several awards. She has had numerous solo and group exhibitions, among them shows at the Oakland Museum, Braunstein/Quay Galleries (SF and NY), the Whitney Museum of American Art, LAICA, and most recently, at the Kunst Museum in Bern.

PAINTING
Fred MARTIN

Visual and technical fundamentals for the beginner; problems and individual work for the intermediate student; consultation, advice, and challenge for the advanced student.

Fred Martin, an instructor at SFAI for many years, studied at UC Berkeley, where he earned BA and MA degrees. He has exhibited in solo shows at the SF Museum of Modern Art, Hansen Fuller Goldeen Gallery (SF), and UC Davis. His publications include Liber Studiorum, A Travel Book *(Arion Press), and* From an Antique Land *(Green Gates Press). Martin has written criticism for* Art Forum *and* Art International*; he is currently a contributing editor to* Artweek.



Michael Lucero, Untitled (N.Y.C.), 1981, clay, wood, and wire, 73" high.

CERAMIC SCULPTURE
Michael LUCERO

Personal exploration in clay as a sculptural material. Studio work will emphasize development of ideas, as well as construction methods and modeling techniques. The course will include slide lectures and class discussion.

Educated at Humboldt State University and the University of Washington, Michael Lucero has received numerous awards, among them scholarships from the Ford Foundation and fellowships from the NEA and CAPS. His extensive exhibitions record includes the Seattle Art Museum, New York University, Quay Gallery (SF), Charles New York University, Quay Gallery (SF), Charles Cowles Gallery (NY), and the American Craft Museum. Lucero has served on the faculty of New York University and the Parsons School of Design.

FILMMAKING
Tony SINDEN

Extensions of Time: Part One. **An introductory course intended to encourage and develop appreciation and practice of filmmaking as a temporal art, with special emphasis on the belief that temporal consciousness—more than any other element—is crucial to work in this medium. Students will find themselves still at the beginning of this expansion of the visual-arts field. The course will include special screenings, seminars, and visits to current film events and Bay Area exhibitions.**

Tony Sinden is a former faculty member at Maidstone College of Art (Kent), where he previously received a BA in fine arts. He has been the recipient of several major awards from the Arts Council of Great Britain, the British Film Institute, and the British Council. Sinden's work has been exhibited widely in Britain and Europe, and is included in the permanent collection of the Museum of Modern Art (NY).

PERFORMANCE/VIDEO
Howard FRIED

Religious Application of Hysteria and Catatonic Artmaking. **This summer, I promise you religion. We'll go to all the old places looking for God; and nobody'll fall in love, but I want women in the class this time, so shopping, too. Heavy God, deep shopping, Studio 9 this summer. Same budget, don't worry.**

A BFA graduate of SFAI, Howard Fried earned an MFA at UC Davis and has received two NEA grants. He has exhibited at such sites as the Museum of Modern Art (NY), Documenta V *(Kassel), the Whitney Museum of American Art, and SF Museum of Modern Art. His work is included in* From the Academy to the Avant-Garde*, a traveling exhibition initiated at the Visual Arts Workshop (Rochester, NY). Fried has been a member of the SFAI faculty for ten years and chair of the Performance/Video Department since 1980.*

PHOTOGRAPHY
Jerry BURCHARD

Introduction to the Art of Photography. **Everything you ever wanted to know about photography. Anecdotal history. Portraits, nudes, weddings, and cake frostings. Landscapes, essays, perfect black & white exposures and printing. Color workshop.**

A third-generation Kodak worker, Jerry Burchard has been the recipient of three NEA awards and worked as a photographer for the US Navy, small newspapers, an astronomical observatory, and himself. Burchard is currently sustained by teaching, exhibiting, and lectures—under the supervision of Spot, a fifteen-pound black cat.

HUMANITIES
Stephen FRIEDMAN

Art and Psychology. **An investigation of the relationship between art and behavior, as well as issues concerning both creation of the object and its subsequent "life." Themes from social science and the humanities will be introduced; topics to be covered include perception, social psychology of attitudes, group thinking, and creativity. Particular attention will be paid to the role of art in modern urban society, where the most intimate relationships are frequently mediated by a complex technology.**

Stephen Friedman, an assistant professor of psychology at Montclair State College in New Jersey, earned a PhD at UC Berkeley in 1969. His many publications include Environments: Notes and Selections on Objects, Spaces and Behaviors, Physical Form and Fantasy, *and* Symbolism in the Environment.

SESSION TWO: JULY 12 - AUGUST 20

DRAWING
Manuel NERI

Drawing as a working reference to figurative painting and sculpture, with extensive use of models. Students will be encouraged to use mixed media.

Manuel Neri, critically affirmed as "one of the most powerful sculptors alive," is a nationally known artist who works mainly in plaster. His sculpture has been exhibited at Braunstein/Quay Gallery (NY), the Stanford University Art Museum, the Oakland Museum, the SF Museum of Modern Art, and John Berggruen Gallery (SF).

PAINTING
Julius HATOFSKY

Emphasis on full and uninhibited use of material. Students will compose on canvas, working from the model or the imagination, in oil or acrylic. Each student will be prompted to pursue an individual artistic vision and to develop skills through encouragement and constructive criticism.

Julius Hatofsky studied at the Art Students League League (NY), the Académie de la Grande Chaumière (Paris), and the Hans Hofmann School (NY). He has been the recipient of two NEA awards and has exhibited at the Whitney Museum of American Art, the Smith-Anderson Gallery (SF), and the SF Museum of Modern Art.

FILMMAKING
Janis Crystal LIPZIN

Extensions of Time: Part Two. **Advanced study of time-based images and sounds, with the incorporation of mixed media (such as static images dealing with duration), as well as film and sound.**

Janis Crystal Lipzin is a filmmaker, photographer, and activist in the national film community. Working from her own means and for her own needs, she believes—as did Moholy Nagy—that the salvation of photography (and film) comes from the experiment. A graduate of Ohio University, the University of Pittsburgh, and SFAI, Lipzin has received grants from the Ohio Arts Council and the NEA. Her work has been shown internationally, most recently at Traction Gallery (LA). Lipzin is a contributing editor to Artweek *and a member of the Board of Directors, Canyon Cinema Co-op (SF).*

PHOTOGRAPHY
Chauncey HARE

Photography/Spirituality: Photography as Personal Process. **Designed to meet the needs of photographers who seek to discover new authenticity and deeper meaning in their lives and works. Participants will become empowered to recognize the unique value of their personal journeys. Through shared, energy-investing exercises, a new ethical language and perspective will be developed to help replace old belief systems with more appropriate and satisfying models. The course will be conducted in a supportive, meditative environment consistent with the experiential use of the new language.**

*Chauncey Hare has led a varied life as a Standard Oil engineer, rebellious corporate drop-out, and artist. He has received numerous Guggenheim and NEA fellowships, and has exhibited nationally (including a solo show at the Museum of Modern Art, NY). His biography and photographs have been published as "Interior America" (*Aperture*, 1978). Hare's work-in-progress includes* This Was Corporate America*, a forthcoming book of recent photographs and writing about spiritually transformative experiences. Hare currently works as an engineer for the woeridden EPA.*

PRINTMAKING
Michi ITAMI

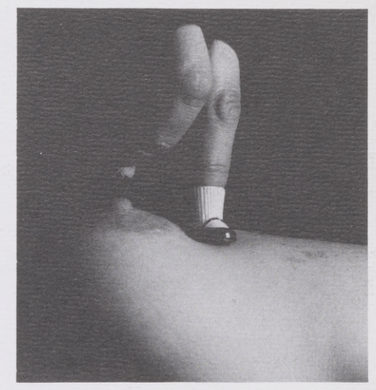
Printmaking Experience. **A course structured to provide a rich and productive studio experience for both beginning and more advanced students. Primary aim is a determination and exploration of the medium best suited to the individual student. Participants will be given a thorough exposure to printmaking, with discussion and demonstration of the tools and techniques that ultimately translate an image into ink on paper. It is expected that each student will concentrate on a particular area—etching, screen printing, lithography, relief, mono-print, or combined media. The course will include critiques and visits by guest artists. Departmental facilities will be available (by prior arrangement) for student use on a twenty-four-hour, seven-day-a-week basis.**

A graduate of UCLA and UC Berkeley, Michi Itami received an NEA printmaking grant for 1981/82. Her work has been shown in numerous solo and group exhibitions in the United States and Japan. She is represented in a number of private and public collections, among them those of the SF Museum of Modern Art, the Brooklyn Museum, and the Achenbach Foundation (California Palace of the Legion of Honor, SF). Itami, a printmaking instructor at SFAI since 1974, has also taught at CCAC in Oakland and Cal State, Hayward.

SCULPTURE
Pat OLESZKO

Take Pat for Example, for a Change, for a Ride. **A curse dedicated to making art that lives-in-society. Sculptures will not sit, they will levitate; if there is movement it will be in 4/4 time; color problems will be dis-mythed as usual (anything glows); and generally, sculptures will be taken to the forth die-mention—gossip columns and bathroom walls. Major efforts will concern speed drills for quantity (more is more), liberating free materials, precision glue-gunning, defying dress codes, and special defects. Other concerns will be snappy reparty and lunch. The final grope project (plotting descArtes before discourse) will go-in-snide with the international sculpture (in-shrine-yers) convention. It should no doubt cause genetic damage to both participants and viewers.**

Pat Oleszko makes a spectacle of herself. She wears her art on her sleeve and sees the world as a stooge. She has ah-dressed every issue, from Artforum *to* US*, "Sesame Street" to sexploitation rags, elephants to index fingers. She has been taken for grant-adds by multifarious organizations of some repute. (One sample week she was the toast of the communist party and the cracker of the capitalists, and now firmly believes in the try-party system.) She is wanted (but not too much) in three states, two countries, and in one major department store. Oleszko finds it art-or to be overtly underground (with sighs and size) than to encourage artists sub-cities.* [Potential students baffled by the above are encouraged to consult Maud Lavin's "Dressing Up (& Down): Pat Oleszko's Transformations," *Art X-Press*, March-April, 1982. —Ed.]



Pat Oleszko, *Footsi* (photo: Neil Selkirk).

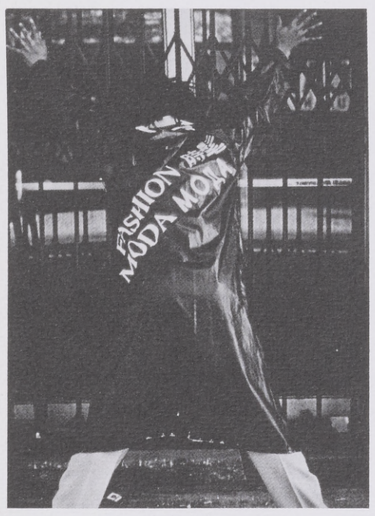
HUMANITIES
Joe LEWIS

Fashion Moda West: Curatorial Issues in Contemporary American Art.
Description: **Fashion Moda is impossible to define because by definition we have no definition. Yet within this lack of traditional structure, Fashion Moda believes that art can be made by people who are known and unknown, trained and untrained, middle class and poor. It is graffiti scrawled across walls. It is paint applied to canvas and then carefully framed. Fashion Moda is a cross-cultural concept—all people are one and the same.**

Fashion Moda is a place for science, art, technology, invention, and fantasy. The logo is the word "fashion" in English, Chinese, Spanish, and Russian—which are spoken by a large portion of the world's people and also reflect our international intentions. The word was chosen because fashion always reflects its immediate environment.

Fashion Moda's base of operation since 1978 has been a storefront in the South Bronx, a neighborhood described as an "area of devastation," but one we see as crucial for implementing our ideas and escaping the chic art scene. We have also completed projects in New Orleans and the Bay Area.

Joe Lewis studied at the American Renaissance Society (Florence), Hamilton College, as a Thomas J. Watson Fellow, and at Brooklyn College. A former artist-in-residence at the Berg Chemical Corporation, he has received awards from the Academy of American Poets and the Vogelstein Foundation. Lewis' work has been exhibited in New York at the Museum of Modern Art and the New Museum, and in New Orleans at R Mack Gallery. He has been director of Fashion Moda since its inception and is a senior editor of Appearances *Magazine.*



"Fashion Moda's events defy description. Except perhaps to note that we can make it happen anywhere, under any circumstance." — Joe Lewis

In addition to its regular summer-session courses, the Photography Department has planned several special programs for the summer. They include *Photography in the 1980s: Issues for Survival* **(a series of intensive weekend workshops in comprehensive color, alternative resources, artists' books, and other topics),** *Photography for Children and Young Adults* **(two courses), and the ten-week** *Eighth Annual SFAI Summer Photo Lecture Series*. **For specific information, write or call: Summer Photography Program, SFAI, 800 Chestnut Street, San Francisco, CA 94133, (415) 771-7020.**

EXTRACURRICULAR ACTIVITIES

A number of extracurricular resources and activities are available to students who register for summer courses at the Art Institute. Among these are full use of the Anne Bremer Memorial Library and discounted admission to all Cinematheque screenings (held twice weekly in the Auditorium). The SFAI Exhibitions Program continues throughout the summer, as does the series of student exhibitions in the Diego Rivera Gallery.

The greater Bay Area will offer an extraordinary diversity of cultural activities this summer. The city's first *Summer Festival*—with exhibitions, performances, and special events—will be held throughout the summer months and feature the participation of museums, theatres, and the San Francisco Ballet, Opera, and Symphony. A county as well as a city, San Francisco will also witness its first urban-county fair in June. Finally, the *International Sculpture Conference*, with major exhibitions, workshops, seminars, and other events (to be announced) , will be held August 6 - 15 at sites throughout the Bay Area.

REGISTRATION INFORMATION

SUMMER 1982

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Students are encouraged to use the reservation system for enrolling in either or both of the summer sessions. Reservations may be made by mail with the Registration Form provided and must be accompanied by payment in full. Upon receipt of the reservation, space will be held in the class(es) designated. Students will be notified if the class is full. Formal application to the College is not necessary for the summer sessions, although course prerequisites must be met.

Dormitory space is available on a limited basis for *Session Two only* at UC Medical Center, 510 Parnassus Avenue, San Francisco. For further information about housing, please contact the Student Life Office.

COURSES/TUITION

1	$ 625
2	1,250
3	1,830
4	2,175

Tuition is payable at registration or in advance. A late registration fee of $25 is charged after the first meeting; the change of program fee is $10. For the first transcript of coursework there is no charge; each additional transcript is $2. The charge for personal checks returned unpaid is $3.

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FALL SEMESTER 1982

August 31: Registration, Entering Degree Students, 11 am-3 pm.
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The College reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, or to modify tuition or fees as may be required.

Tours of and information about the College, including information for veterans and foreign students and degree programs, are available by writing for the College Catalog *or calling the Office of Admissions.*

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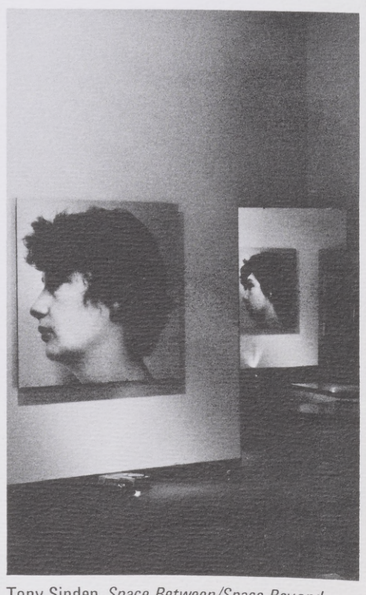

Tony Sinden, *Space Between/Space Beyond* (detail), 1981, multi-media installation (Atholl McBean Gallery, SFAI).

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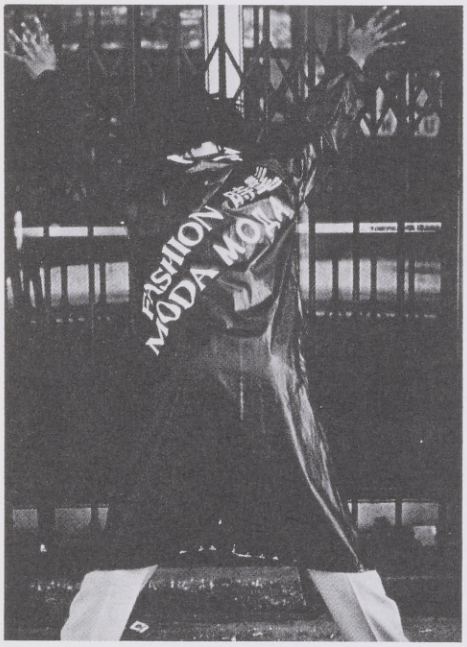

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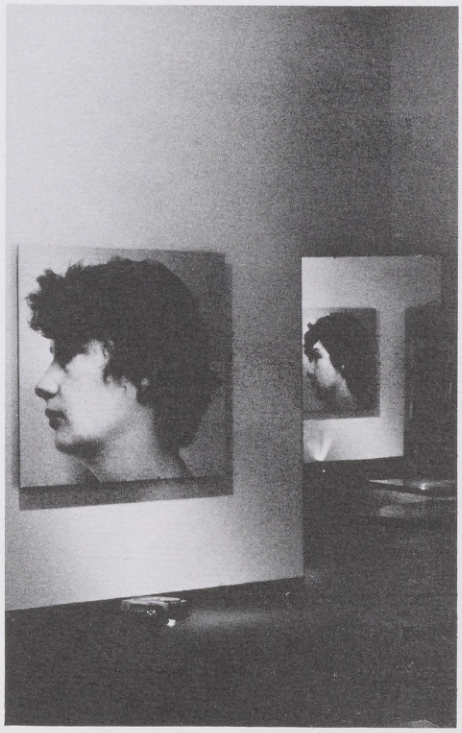

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